

16207 III

musicalia

N 20

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COLLECTION LITOLFF.

No. 2405.

KUCZYNSKI

Die Fahrt zum Licht.

Piano à 4 mains.

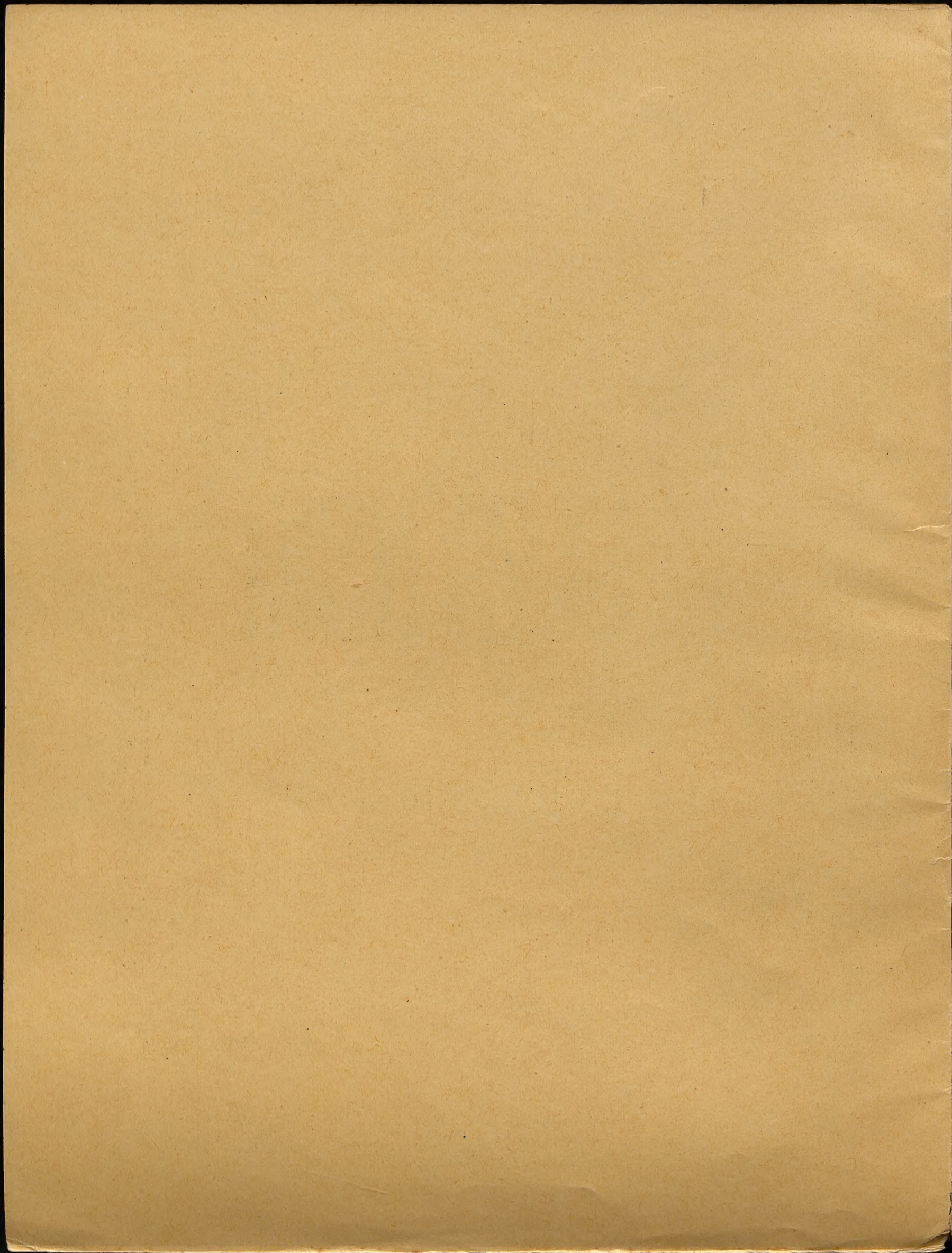
(H. Franke.)


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COLLECTION LITOLFF.

Die Fahrt zum Licht.

Eine symphonische Dichtung
— für —
grosses Orchester und Chorgesang

von
Paul Kuczynski.

Für Pianoforte zu 4 Händen
bearbeitet
von
H. FRANKE.

**BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.**

BOSTON & NEW YORK:
ARTHUR P. SCHMIDT.

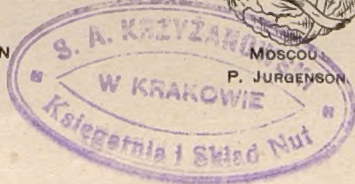
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16204

III

Mus.



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Seinem Weibe
in memoriam aeternam.

Die Fahrt zum Licht.

Symphonische Dichtung

für großes Orchester und Chorgesang.

Schmerzvoll— vergänglich ist das Glück des Einzelnen, unabwendbar— unvergänglich das große Erdenleid. Gläubig— vertrauend blickt ins Dunkel das Licht der Erlösung.

Mit schmerzlichem Ausdruck, ziemlich langsam. **Paul Kuczynski.**

Secondo.

Str. I.
mp

1

Fag.
B. Clar.
Hörner.
dim.

sempre cresc. ed acceler.

A breit.
sf sf ff
Blech Bl.

p Vcl. e Bass.

Die Fahrt zum Licht.

5

Symphonische Dichtung

für großes Orchester und Chorgesang.*)

Schmerzvoll— vergänglich ist das Glück des Einzelnen, unabwendbar— unvergänglich das große Erdenleid. Gläubig— vertrauend blickt ins Dunkel das Licht der Erlösung.

Mit schmerzlichem Ausdruck, ziemlich langsam.

Paul Kuczynski.

The musical score is written for a large orchestra and choir. It consists of five systems of staves. The first system is for the Primo Violoncello (Primo. Vel.), marked *mp*. The second system is for Violoncello (Viol.) and Clarinet (Clar.), marked *sf* and *dim.*. The third system is for English Horn (Engl. H.), marked *mp* and *sempre cresc.*. The fourth system is for Woodwind (Holzbl.), marked *ed acceler.* and *Tutti.*, and for Trombone (Tromp.), marked *sf* and *sf*. The fifth system is for Blech Bläser (Blech Bl.), marked *ff* and *A breit.*, and for String I (Str. I.), marked *p*. The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures (common time), and dynamic markings.

*) Durch die Verlagshandlung sind Chorstimmen, Partitur und Orchesterstimmen— letztere auch leihweise— zu erhalten.

First system of musical notation, featuring a piano accompaniment in the left hand and a melodic line in the right hand. The right hand includes a *cresc.* (crescendo) marking. The left hand has a *mp* (mezzo-piano) marking.

Second system of musical notation. The right hand is marked *Hörner.* (Horns) and *f* (forte). The left hand is marked *Pos.* (Posaune/Trombone) and *mp* (mezzo-piano).

Third system of musical notation. The right hand is marked *poco cresc. sempre* (poco crescendo sempre) and *dim.* (diminuendo). The left hand has a *poco cresc. sempre* marking.

Fourth system of musical notation, starting with a section marked **B**. The right hand is marked *Hörner.* (Horns) and *mp* (mezzo-piano). The left hand is marked *mp* (mezzo-piano).

Fifth system of musical notation. The right hand is marked *Vel.* (Veloce/Allegro). The left hand has a *Vel.* marking.

Sixth system of musical notation. The right hand is marked *Vel.* (Veloce/Allegro). The left hand is marked *Fag.* (Fagotto/Bassoon) and *B. Clar.* (Bass Clarinet).

marc. Fl. *mp* *cresc.* Hörner.

Clar. *poco cresc. sempre* Engl. H. *f* *marc.* Str. I. *mp*

B Ob. *mp* Clar.

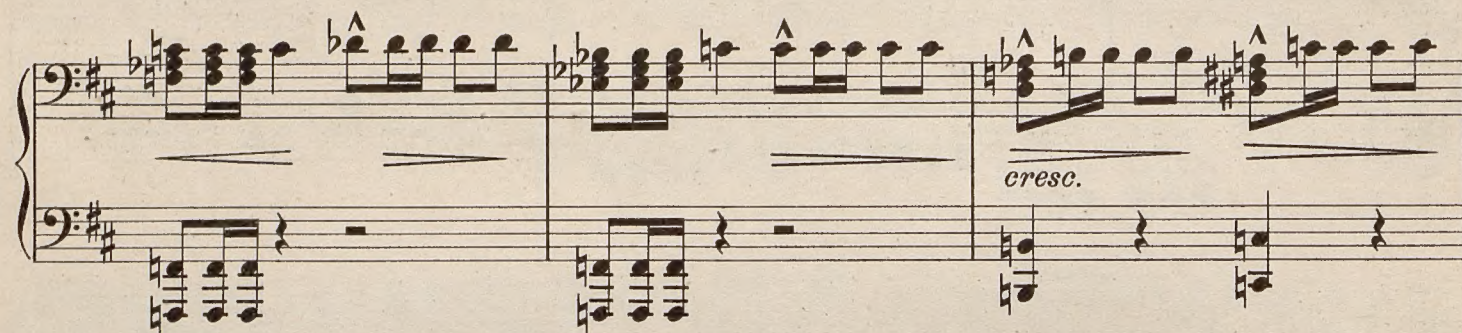
Fl. Ob. Clar. *mf*

Viol. *Vel.*

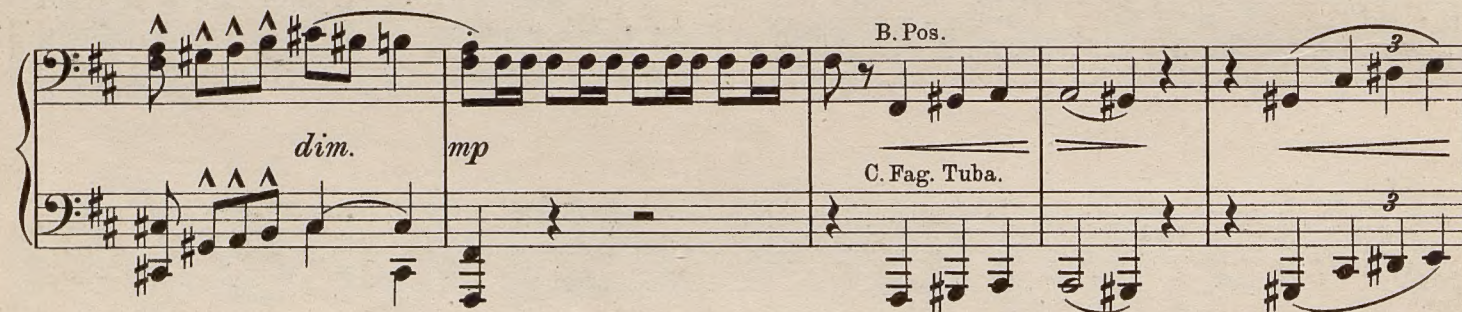
Tromp. Br.



First system of musical notation. The top staff is in bass clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including a triplet marked with a '3'. The bottom staff is also in bass clef with the same key signature, providing harmonic support with chords and single notes. A woodblock part is indicated by the text 'Holzbl.' and 'mf' (mezzo-forte) above the staff.




Second system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the harmonic support. A crescendo is indicated by the text 'cresc.' above the staff.



Third system of musical notation. The top staff features a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff continues the harmonic support. Dynamics include 'dim.' (diminuendo) and 'mp' (mezzo-piano). Instrument parts for 'B. Pos.' (Baritone Horn) and 'C. Fag. Tuba.' (Contrabassoon/Tuba) are indicated above the staff.



Fourth system of musical notation. The top staff features a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff continues the harmonic support. Dynamics include 'cresc.' (crescendo) and 'f' (forte).



Fifth system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes. The bottom staff continues the harmonic support in bass clef with the same key signature.

Viol. *C* *mf* Holzbl.

cresc. *dim.* Br. 3

mp

cresc. *f*

8

The musical score is written for piano and orchestra. It consists of six systems of music. The piano part is written in bass clef with a key signature of two sharps (F# and C#). The orchestra part includes Horns, Positives, B. Clar. Fag., Fag., Pos. Tuba, and Tuba. The score includes various dynamic markings such as *ff*, *f*, *sempre ff*, *mf*, *cresc. sempre*, and *ff*. The tempo is marked *Allegro*. The score is numbered 10 in the top left corner.

The first system shows the piano part with a *ff* marking and the Horns part with a *f* marking. The second system shows the piano part with a *sempre ff* marking. The third system shows the piano part with a *Pos.* marking. The fourth system shows the piano part with a *mf* marking. The fifth system shows the piano part with a *cresc. sempre* marking and the B. Clar. Fag. part with a *f* marking. The sixth system shows the piano part with a *ff* marking and the Pos. Tuba part with a *f* marking.

First system of musical notation. The key signature has two sharps (F# and C#). The music is in 4/4 time. The upper staff features a melodic line with a dynamic marking of *ff* and the instruction "Tromp." above it. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with various ornaments and rests. The lower staff continues the rhythmic accompaniment.

Third system of musical notation. The upper staff includes a melodic line with a dynamic marking of *sempre ff* and the instruction "Tromp." above it. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic marking of *mf* and the instruction "Holzhl." above it. The lower staff includes a section marked "Str. I." and continues the rhythmic accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a dynamic marking of *cresc. sempre*. The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation. The upper staff has a melodic line with a dynamic marking of *ff*. The lower staff continues the rhythmic accompaniment. The system concludes with a double bar line and the number "1" in a box.

Br. Vel. Baß. E Weich. Viol. Br.

B. Clar. Fag. *sempre assai f*

Blech Bl. C. Fag. *mp*

Vel. Baß. *marc.*

Harfe. *dolce poco rit. smorz. mp*

F *poco rit. Tuba.* Br.

Fag. *poco rit.*

G *Feierlich.*

Blech Bl. *f* Fag. *mp* Fag. *f* Blech Bl. *f*

E Weich.

3

Vel.

mp

Clar.

Str. I.

dolce

poco rit.

smorz.

Str. I.

mp

tr

8tr

F

Fl.

tr

Fl. Viol. Harfe.

8

poco rit.

dolce

Ob. Viol.

3

3

Clar. Viol.

G Feierlich.

tr

tr

tr

poco rit.

f

Blech Bl.

Ob. Clar. Engl. H.

mp

f

Blech Bl.

Engl. H.

mp dolce

Fag.

H^{simplice} Br.

p dolce

Br. Vel.

Br. Vel.

J

Primo.

poco rit.

recitativisch

First system of the musical score. The upper staff is for Holzbl. (Woodwind) and the lower staff is for the piano. The Holzbl. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand.

Holzbl.
p

Second system of the musical score. The upper staff is for Fl. Clar. (Flute and Clarinet) and the lower staff is for the piano. The Fl. Clar. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment continues with the eighth-note pattern.

H *simplice*
Fl. Clar.
p dolce

Third system of the musical score. The upper staff is for Ob. (Oboe) and the lower staff is for Br. (Bassoon). The Ob. part begins with a rest, followed by a melodic line starting on a whole note. The Br. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment continues with the eighth-note pattern.

Ob.
Br.
sempre dolce

Fourth system of the musical score. The upper staff is for Br. (Bassoon) and the lower staff is for the piano. The Br. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment continues with the eighth-note pattern.

Br.
Ob.
Clar.

Fifth system of the musical score. The upper staff is for Viol. Solo. (Violin Solo) and the lower staff is for Viol. (Violin). The Viol. Solo. part begins with a rest, followed by a melodic line starting on a whole note. The Viol. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment continues with the eighth-note pattern.

poco rit. J
Viol. Solo.
recitativo
Viol.

Sixth system of the musical score. The upper staff is for Viol. (Violin) and the lower staff is for Clar. (Clarinet). The Viol. part begins with a rest, followed by a melodic line starting on a whole note. The Clar. part begins with a rest, followed by a melodic line starting on a whole note. The piano accompaniment continues with the eighth-note pattern.

Viol.
Clar.

Clar.

Ruhig. K Sehr ruhig.
Hörnersolo.
precipit. poco rit. *rit.* Hörnersolo.

B. Clar.

B. Clar.

molto espress.

Engl. H.
Tromp.

Primo.

Bässe.

Clar.

3 *precipitando* 6 3 *rit.*

Ruhig. **K** Sehr ruhig.

Viol. e. sord.

Clar. *pp* 1 2 3 4 5

Viol. *tr.*

Fl. Viol.

Viol. Solo. *espress. recitativisch*

L

Fag. **Primo.**

Clar. *poco rit.*

Sehr ruhig.

Hörner.

Primo.

Clar. Hörner.

precipitando

cresc. *poco rit.*

L

Ruhig.

Sehr ruhig.

Viol. e. sord.

pp

Viol. Solo. Recitat.

cresc.

sf precipitando poco rit.

Clar.
B. Clar.

rit.

M Hörner.
Bassi.

Fag. Vel.

Horn. *pp* Horn.

Fag.

Clar. Fag. Horn. *dolce*

Fag. Engl. Horn. Horn.

Fag. *dolce*

appassionato

3 2 6 3

3 rit.

M

Viol.

Br.

Horn.

Engl. H.

1

p

Viol.

Engl. H.

Horn.

1

Str. I.

dolce

Str. I.

Ob.

Clar.

Harfe.

This system shows the beginning of a musical piece. The upper staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with sustained chords and some moving lines. The key signature has one flat, and the time signature is common time.

N

dolce
Vel.

Pauke.

The second system continues the composition. It includes a section marked with a large 'N' and a 'dolce' (softly) instruction. The upper staff has a melodic line with some rests, while the lower staff has a more active accompaniment. A drum part (Pauke) is indicated in the lower right.

Pauke.

Br.

This system features a drum part (Pauke) in the lower staff and a brass part (Br.) in the upper staff. The music continues with various rhythmic patterns and melodic fragments.

This system shows a continuation of the musical themes. The upper staff has a melodic line with some rests, and the lower staff has a more active accompaniment. The key signature remains one flat.

Horn.
dolce
Pauke.

This system includes a horn part (Horn.) in the upper staff and a drum part (Pauke) in the lower staff. The music continues with various rhythmic patterns and melodic fragments.

Hörner.

The final system on the page features a horn part (Hörner) in the upper staff. The music concludes with a final melodic phrase and accompaniment.

Holzbl.
8
Str. I.
dolce
Harfe.
legato sempre

N
8
dolce
Hörner.

Engl. H.
8
dolce
Hörner.

Viol.
8
dolce
Hörner.

Viol.
8
dolce
Hörner.

Str. I.
sehr innig

Str. I. u. Harfe.
dolce

B. Clar. Fag.
più f
dim.

P
sart
espress.
Pos. 3

Viol.

sehr innig und einfach

0

Str. I.
dolce

Clar.

Str. I.

più f

dim.

P *zart*

Str. I. Holzbl.
p

Str. I. Holzbl.

Hörner.
Pos.

p

legato sempre

Etwas schneller.

Holzbl.
Str. I. *dim.*

p

Engl. H.
Hörner.
p
Pauke u. Bassi.

Br.

Str. I.

Fag. B. Clar.
p più f

Horn.

Vel.
Hörner.

dim.

Pos. Engl. H. Hörner. Tromp. Hörner.

Clar. Engl. Horn.

Holzbl. Tromp.

Etwas schneller.
dim. p
Br. Horn.

Viol. Q Clar. Clar. Engl. H.

Fl. Clar. Viol. Engl. H. dim. più f

R Recitat.

p Str. I. 3

Primo. Harfe u. Hörner. Hörner.

rit. dolce *mf* Pos. Tuba. *dolce* Harfe.

Blech Bl.

mf *dolce*

S

Str. I. Holzbl. Harfe. *p* Blech Bl. *mf*

Blech Bl.

mf *dolce*

Fl. Ob. Fl. Ob. Clar. **R Recitat.**

p Str. I.

Str. I. u. Harfe.

Clar. *poco rit.* *dolce*

Viol. Fl. Clar.

Str. I. *dolce*

Holzbl. **S**

Blech Bl. Str. I. Harfe. *p*

Str. I. Harfe. Fag. *dolce* *mf* Tromp. Horn.

dolce

T Etwas langsamer.

The musical score is written for piano and orchestra. It consists of six systems of music. The piano part is written in bass clef with a key signature of one sharp (F#). The orchestra part includes Harfe (Harp), Pos. Tuba (Position Tuba), Horn, and Pos. (Position). The tempo is marked 'T Etwas langsamer.' (T slightly slower). The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *f* (forte), and *cresc. sempre* (crescendo sempre). There are also articulation marks like *legato sempre* and *legato*. The score features complex rhythmic patterns, including triplets and sixteenth notes. The Harfe part is marked with *p* and *6*. The Pos. Tuba part is marked with *3* and *6*. The Horn part is marked with *f* and *p*. The Pos. part is marked with *1* and *p*. The score is numbered 2405 in the collection.

T Etwas langsamer.

First system of the musical score. It features a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music includes a Clarinet (Clar.) part and a Harp (Harfe) part. The Harp part is marked *p* and includes a *legato sempre* instruction. There are sixteenth-note runs with fingerings 6 and 3 indicated.

Second system of the musical score. It continues the grand staff notation. The Harp part has a *dim.* (diminuendo) marking. The Clarinet part has a *cresc. sempre* (crescendo sempre) marking. There are more sixteenth-note runs with fingerings 6 and 3.

Third system of the musical score. The Harp part continues with a *p cresc. sempre* marking. The Clarinet part has a *dim.* marking. There are sixteenth-note runs with fingerings 8, 2, and 1 indicated.

Fourth system of the musical score. The Harp part has a *f* (forte) marking and a *dim.* marking. The Clarinet part has a *cresc. sempre* marking. There are sixteenth-note runs with fingerings 8, 2, and 1 indicated.

Fifth system of the musical score. It introduces the Clarinet in English Horn (Clar. Engl. Horn.) part, marked *mp* (mezzo-piano). The Bass Clarinet (B. Clar. Hörner.) part is marked *cresc. sempre*. The Harp part has a *p* marking. There are sixteenth-note runs with fingerings 8, 2, and 1 indicated.

Sixth system of the musical score. It continues the grand staff notation. The Harp part has a *f* marking and a *dim.* marking. The Clarinet in English Horn part has a *cresc. sempre* marking. There are sixteenth-note runs with fingerings 8, 2, and 1 indicated.

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth and thirty-second notes, and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes. A Tuba part is indicated by a small staff with a Tuba. p marking.

Second system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth notes and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes. A Tuba part is indicated by a small staff with a Tuba. poco rit. marking.

Third system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth notes and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes.

Fourth system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth notes and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes.

Fifth system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth notes and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes.

Sixth system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#). It contains a melodic line with sixteenth notes and a lower line with sixteenth notes. The lower staff is in bass clef and contains a melodic line with sixteenth notes. A Tuba part is indicated by a small staff with a Tuba. $\text{più f ma sempre dolce}$ marking.

First system of piano accompaniment. The right hand features a melodic line with a trill marked '7' and a triplet marked '3'. The left hand provides a rhythmic accompaniment with eighth notes and a triplet marked '3'.

Second system of piano accompaniment. It includes dynamic markings *sf* (sforzando) and *dim.* (diminuendo). The system concludes with a triplet marked '3' and the instruction *poco rit.* (poco ritardando).

Third system of piano accompaniment. It begins with a *Br.* (Bassoon) part. The tempo changes from *p a tempo* to *etwas bewegter* (somewhat more moving) and then to *mp cresc. ed acceler.* (moderato piano, crescendo and acceleration). The system ends with a *Fag.* (Bassoon) part and a *V.* (Violin) part, both marked *f* (forte).

System for Clarinet (Clar. Br.) and Bassoon (Fag.). The Clarinet part is marked *ten.* (tenuto) and *breit* (broad). The Bassoon part is marked *Vel. ruhiger* (velocity, calmer).

Fourth system of piano accompaniment. The right hand features a continuous sixteenth-note pattern. The instruction *legato sempre* (legato always) is written across the system.

Fifth system of piano accompaniment. It includes the instruction *cresc.* (crescendo) and a *Vel.* (velocity) marking.

Fl. *tr*

sf Clar. *dim.*

Ob. *etwas bewegter*

poco rit. *p a tempo*

Fl. Ob. Viol.

mp *cresc. ed acceler*

V Fl. Clar. *ten.*

f *breit*

Viol. Engl. Horn. *ruhiger*

Ob. Viol.

Clar. *cresc.*

mf Br.

mp B. Clar.

dolce B. Clar.

mf Fag. *dim.* W Hörner. *espress.*

Vel. Fag. Br. Vel. *cresc.*

mf Fag. Hörner. Str. I. *p* beginnend, allmählig steigernd Br.

Fl. *mf* *mp*

Ob. *dolce*

Clar. Viol. *mf* Engl. Horn. Engl. H.

W *dim.* *espress.* Clar. Horn. Clar. Hörner. 3

Clar. Fl. *cresc.* 3

mf *p* *beginnend, allmähig steigernd* Clar. Viol.

Br.
Clar.

System 1: Bass clef, key of D major. Br. (Bassoon) and Clar. (Clarinet) parts. The Br. part has a melodic line with a slur and a fermata. The Clar. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment.

X
Fag. Vel. f
Horn.
Fag.

System 2: Treble and bass clefs, key of D major. Fag. Vel. (Bassoon) and Horn. (Horn) parts. The Fag. Vel. part has a melodic line with a slur and a fermata. The Horn. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment.

Hörner.
Fag.
Br.

System 3: Bass clef, key of D major. Hörner. (Horns) and Fag. (Bassoon) parts. The Hörner. part has a melodic line with a slur and a fermata. The Fag. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment.

Horn.
Fag.
Fag.
Horn.

System 4: Bass clef, key of D major. Horn. (Horn) and Fag. (Bassoon) parts. The Horn. part has a melodic line with a slur and a fermata. The Fag. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment.

Br.
Fag.
Fag.

System 5: Bass clef, key of D major. Br. (Bassoon) and Fag. (Bassoon) parts. The Br. part has a melodic line with a slur and a fermata. The Fag. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment.

p
Horn.
Fag.
C. Fag.
Br.
Fag. Horn.

System 6: Bass clef, key of D major. Horn. (Horn) and Fag. (Bassoon) parts. The Horn. part has a melodic line with a slur and a fermata. The Fag. part has a rhythmic pattern of eighth notes. The bottom staff has a continuous eighth-note accompaniment. The system ends with a double bar line and a repeat sign.

Viol.

Fl. Viol. Fl. Ob. Viol.

Viol. Clar.

X_{Fl.}

Viol. Ob.

f Tromp. Clar. Tromp.

sempre dim.

Clar. Engl. H.

Viol.

Clar. Engl. H. Viol.

rit.

Horn. Br. Horn.

p

2

Straff im Rhythmus, die Achtel langsamer als vorher.

Vel. Fag. C. Fag.

mp

Str. I. Hörner. Tromp.

Tromp.

Clar. Fag.

Br.

Fag. Hörner.

Str. I.

Fag.

p.

cresc. -

Vel.

f

Tromp.

Hörner.

The musical score is written for a large orchestra. It begins with a piano introduction in 6/8 time, marked *mp*. The first system features the Violoncello, Double Bass, and Contrabass playing a rhythmic pattern, while the Flute, Clarinet, and Bassoon play a melodic line. The second system introduces the Trombone and Trumpet. The third system adds the Horns and the first strings. The fourth system features the Flute and Clarinet. The fifth system introduces the Bassoon and Horns. The sixth system features the Flute and Clarinet. The seventh system features the Flute and Clarinet. The eighth system features the Flute and Clarinet. The ninth system features the Flute and Clarinet. The tenth system features the Flute and Clarinet. The eleventh system features the Flute and Clarinet. The twelfth system features the Flute and Clarinet. The thirteenth system features the Flute and Clarinet. The fourteenth system features the Flute and Clarinet. The fifteenth system features the Flute and Clarinet. The sixteenth system features the Flute and Clarinet. The seventeenth system features the Flute and Clarinet. The eighteenth system features the Flute and Clarinet. The nineteenth system features the Flute and Clarinet. The twentieth system features the Flute and Clarinet. The twenty-first system features the Flute and Clarinet. The twenty-second system features the Flute and Clarinet. The twenty-third system features the Flute and Clarinet. The twenty-fourth system features the Flute and Clarinet. The twenty-fifth system features the Flute and Clarinet. The twenty-sixth system features the Flute and Clarinet. The twenty-seventh system features the Flute and Clarinet. The twenty-eighth system features the Flute and Clarinet. The twenty-ninth system features the Flute and Clarinet. The thirtieth system features the Flute and Clarinet. The thirty-first system features the Flute and Clarinet. The thirty-second system features the Flute and Clarinet. The thirty-third system features the Flute and Clarinet. The thirty-fourth system features the Flute and Clarinet. The thirty-fifth system features the Flute and Clarinet. The thirty-sixth system features the Flute and Clarinet. The thirty-seventh system features the Flute and Clarinet. The thirty-eighth system features the Flute and Clarinet. The thirty-ninth system features the Flute and Clarinet. The fortieth system features the Flute and Clarinet. The forty-first system features the Flute and Clarinet. The forty-second system features the Flute and Clarinet. The forty-third system features the Flute and Clarinet. The forty-fourth system features the Flute and Clarinet. The forty-fifth system features the Flute and Clarinet. The forty-sixth system features the Flute and Clarinet. The forty-seventh system features the Flute and Clarinet. The forty-eighth system features the Flute and Clarinet. The forty-ninth system features the Flute and Clarinet. The fiftieth system features the Flute and Clarinet. The fifty-first system features the Flute and Clarinet. The fifty-second system features the Flute and Clarinet. The fifty-third system features the Flute and Clarinet. The fifty-fourth system features the Flute and Clarinet. The fifty-fifth system features the Flute and Clarinet. The fifty-sixth system features the Flute and Clarinet. The fifty-seventh system features the Flute and Clarinet. The fifty-eighth system features the Flute and Clarinet. The fifty-ninth system features the Flute and Clarinet. The sixtieth system features the Flute and Clarinet. The sixty-first system features the Flute and Clarinet. The sixty-second system features the Flute and Clarinet. The sixty-third system features the Flute and Clarinet. The sixty-fourth system features the Flute and Clarinet. The sixty-fifth system features the Flute and Clarinet. The sixty-sixth system features the Flute and Clarinet. The sixty-seventh system features the Flute and Clarinet. The sixty-eighth system features the Flute and Clarinet. The sixty-ninth system features the Flute and Clarinet. The seventieth system features the Flute and Clarinet. The seventy-first system features the Flute and Clarinet. The seventy-second system features the Flute and Clarinet. The seventy-third system features the Flute and Clarinet. The seventy-fourth system features the Flute and Clarinet. The seventy-fifth system features the Flute and Clarinet. The seventy-sixth system features the Flute and Clarinet. The seventy-seventh system features the Flute and Clarinet. The seventy-eighth system features the Flute and Clarinet. The seventy-ninth system features the Flute and Clarinet. The eightieth system features the Flute and Clarinet. The eighty-first system features the Flute and Clarinet. The eighty-second system features the Flute and Clarinet. The eighty-third system features the Flute and Clarinet. The eighty-fourth system features the Flute and Clarinet. The eighty-fifth system features the Flute and Clarinet. The eighty-sixth system features the Flute and Clarinet. The eighty-seventh system features the Flute and Clarinet. The eighty-eighth system features the Flute and Clarinet. The eighty-ninth system features the Flute and Clarinet. The ninetieth system features the Flute and Clarinet. The ninety-first system features the Flute and Clarinet. The ninety-second system features the Flute and Clarinet. The ninety-third system features the Flute and Clarinet. The ninety-fourth system features the Flute and Clarinet. The ninety-fifth system features the Flute and Clarinet. The ninety-sixth system features the Flute and Clarinet. The ninety-seventh system features the Flute and Clarinet. The ninety-eighth system features the Flute and Clarinet. The ninety-ninth system features the Flute and Clarinet. The hundredth system features the Flute and Clarinet.

Straff im Rhythmus, die Achtel langsamer als vorher.

mp
Fag. Hörner. Str. I. Tromp.

Ob. Viol.

Fl.

Fl. Viol. Fl.

Fl. Ob. Clar. cresc. Fag. Horn. Br.

f

The musical score consists of six systems of staves, primarily in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 8/4.

- System 1:** Features a piano (*p*) introduction in the left hand, followed by a crescendo leading to a fortissimo (*ff*) section in the right hand.
- System 2:** Includes a fortissimo (*ff*) section for Pos. Tuba, a mezzo-forte (*mf*) section, and a fortissimo (*ff*) section for Fag. (Bassoon), Engl. Horn. (English Horn), and Vel. (Violoncello).
- System 3:** Includes a fortissimo (*ff*) section for Pos. Tuba, a mezzo-forte (*mf*) section, and a fortissimo (*ff*) section.
- System 4:** Includes a fortissimo (*ff*) section for Pos. Tuba, a mezzo-forte (*mf*) section for Str. I. (String I), and a crescendo (*cresc.*) section for Tromp. (Trumpet).
- System 5:** Includes a fortissimo (*f*) section, a diminuendo (*dim.*) section, and a fortissimo (*ff*) section for Pos. Tuba.
- System 6:** Includes a fortissimo (*f*) section for Blech Bl. Fag. (Brass and Bassoon), a mezzo-forte (*mf*) section for Str. I., and a fortissimo (*f*) section for Fag. and B. Clar. (Bass Clarinet).

First system of musical notation, featuring piano (*p*) and forte (*f*) dynamics. The music is written in a grand staff with treble and bass clefs.

Second system of musical notation, featuring Harfe (Harp), Fl. Viol. (Flute Violin), and Clar. Viol. (Clarinet Violin). Dynamics include *mf* and *f*. A fermata is present over the final measure.

Third system of musical notation, featuring Harfe (Harp), Fl. Viol. (Flute Violin), and Clar. Viol. (Clarinet Violin). Dynamics include *mf* and *f*.

Fourth system of musical notation, featuring Fl. Ob. Clar. (Flute Oboe Clarinet), Str. I. (String I), and *cresc.* (crescendo). Dynamics include *f* and *mf*.

Fifth system of musical notation, featuring *f* (forte), *dim.* (diminuendo), *f* (forte), Tromp. (Trumpet), and *f* Blech Bl. Fag. (Brass Woodwind Bassoon). The system concludes with a 2/4 time signature change.

Sixth system of musical notation, featuring Fl. Viol. (Flute Violin), Ob. Viol. (Oboe Violin), and Clar. (Clarinet). Dynamics include *mf* and *f*. The system concludes with a 2/4 time signature change.

f Hörner.

AA Fag. Vel. *mf* Fag. 3 B. Clar. Vel. 3

3 Br. 3 Clar. 3 B. Clar. Vel. 3 Fag. 3 *cresc.*

Fag. C. Fag. *sempre* 3 3 3 3 *f* *f*

dim. *mf* Hörner.

Horn. Vel. Fag. Hörner. *cresc.*

First system of musical notation, piano introduction. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music is marked *f* (forte). It consists of two staves with chords and moving lines.

Second system of musical notation. The piano continues in the left hand. The woodwinds and strings enter in the right hand. Labels include *AA*, *Ob. Viol.*, *Br. Engl. H.*, *Engl. H. Clar.*, and *mf* (mezzo-forte). There are triplets in the woodwind parts.

Third system of musical notation. The violin (Viol.) and bassoon (Br. B. Clar. Pos.) parts are prominent. The piano accompaniment continues. The woodwinds have triplet markings. The instruction *cresc. sempre* (crescendo sempre) is written above the bassoon part.

Fourth system of musical notation. The flute (Fl. Ob. Viol.) and violin (Viol.) parts are featured. The piano accompaniment continues. The instruction *f* (forte) is written above the flute part. The woodwinds have triplet markings. The instruction *dim.* (diminuendo) is written above the bassoon part.

Fifth system of musical notation. The string introduction (Str. I.) is marked *mf* (mezzo-forte). The piano accompaniment continues. The woodwinds have triplet markings.

Sixth system of musical notation. The woodwinds (Ob., Engl. H., Viol., Fag.) and strings (Str. I.) are featured. The piano accompaniment continues. The instruction *cresc.* (crescendo) is written above the bassoon part.

[Dreitaktiger Rhythmus.]

f Engl. Horn. Hörner. Vel.

dim. *Weich.* *p* Horn. *3* Fag. *mp* Br. Fag.

ger Rhythmus.
her.

cresc. *poco sf*

Weich. *p* Horn. *3* Fag. *mp* Br. Fag.

Wie vorher, allmählig immer mehr abnehmend. Engl. Horn. *3* Fag. *3* Str. I. *4*

BB

Dreitaktiger Rhythmus.

f *dim.* Fl. Clar. Ob. Fl. Ob.

Weich.

Dreitaktiger Rhythmus.
Wie vorher.

p *mf* Horn.

Ob.

cresc. Fl. Ob. Clar.

poco sf *dim.* Fl. Ob.

Weich.

sempre p Tromp.

Wie vorher, allmählig immer mehr abnehmend.

Ob. Clar.

CC

B. Clar. Fag. B. Clar. rit.

Sehr ausdrucksvoll, ruhig.

Br. Engl. Horn. Horn. Fag. B. Clar.

B. Clar. Fag.

Br. Fag. B. Clar.

Engl. Horn. Fag. C. Fag.

Clar.

Viol.

First system of a musical score in G major (three sharps). The Clarinet part is in the upper staff, and the Violin part is in the lower staff. Both parts feature melodic lines with slurs and ties.

Clar.

Second system of the musical score. The Clarinet part continues with melodic development, while the Violin part provides harmonic support with sustained notes and some rhythmic patterns.

CC Fl. Ob.

Viol.

Horn.

rit.

Third system of the musical score. It introduces the Flute/Oboe (CC Fl. Ob.) and Horn parts. The Violin part continues. A *rit.* (ritardando) marking is present in the lower staff.

Sehr ausdrucksvoll, ruhig.

Fl. Viol.

Horn.

Clar. Viol.

Fourth system of the musical score. The tempo/mood marking "Sehr ausdrucksvoll, ruhig." is written above the staff. It features Flute/Violin, Horn, and Clarinet/Violin parts with triplet markings (3).

Clar.

Fifth system of the musical score. The Clarinet part is prominent in the upper staff, with the Violin part in the lower staff. Triplet markings (3) are visible.

p

Engl. Horn.

Viol.

Sixth system of the musical score. It begins with a piano (*p*) dynamic marking. The English Horn and Violin parts are featured, with triplet markings (3).

DD

Str. I. *sempre p*

Vel.

B. Clar.

Vel.

Br. *dolce*

Vel. *dolce*

Viol. 3

Br.

EE

Str. I. *cresc. sempre*

Pauken.

C. Fag.

Hörner.

Vel. Fag.

C. Fag. Pos. Tuba.

f *poco sf*

Hörner. Engl. Horn.

dim. *p*

weich Br.

Br.

Vel.

Fag.

FF

Clar.

B. Clar.

Vel.

Br.

Vel.

DD

sempre p

Ob.

B. Clar.

Viol.

Viol.

dolce

Horn.

Viol. Ob.

Horn.

EE

Horn.

Viol.

Tromp.

Str. I.

cresc. sempre

Ob.

Fl. Ob. Engl. Horn.

Tromp.

Clar.

f

Fl. Clar. Engl. Horn.

Viol.

poco sf

dim.

p

weich

Horn.

FF

Ob.

Clar.

Viol.

Engl. Horn.

Hörner.

Vel.
Hörner.
Fag. Vel.
Fag. Vel.
Bässe.
poco rit.
dim.
p
attacca

Unverändertes Zeitmaß.

Alt Solo. Rastlos hämmernder Gast der See-le, Sehnsucht, unstätes Kind, wohin? Ewig hastende,

p Str. I.

nie-mals rastende Seh-n-sucht, Seh-n-sucht, sage, was gehrt dein Sinn? Auf lichtlosen Pfaden, was

poco marc.
rit.

Sopran Solo.

webst du und gräbst du? Zu Nebelgestaden, was schwebst du und strebst du?

Br.

Sehn-sucht, Seh-n-sucht, Seh-n-sucht, sage, wohin, wo-hin?

cresc.
f Pos. marc.
Pauke.
p rit.
dolce

Ob.
Viol. Hörner.
Br.
Fl. Clar.

Tromp. Hörner.

f *3*
dim *poco rit.* *p*
attacca

Unverändertes Zeitmaß.

Alt Solo. Rast-los hämmernder Gast der See - le, Sehn-sucht, un-stä-tes Kind, wo-hin? E - wig ha-stende,

p

nie-mals ra-stende Sehnsucht, Sehnsucht, sa-ge, was geht dein Sinn? Auf licht-lo - sen Pfaden, was

rit.

Sopran Solo.

webst du und gräbst du? Zu Ne-bel - ge-sta-den, was schwebst du und strebst du?

Sehn - - sucht, Sehnsucht, Sehn - - - sucht, sa-ge, wo-hin, wo - hin?

cresc. *f* *marc.* *mp* *rit.*
Hörner.

GG B. Clar. Vel.

Fag. 3

Alt Solo. Und auf den Was-tern legt sich zur Ruh. 3

legato *p dolce*

Ein fried-li-ches Rau-schen, ein Lau-schen der See-le

legato *p Horn.* *poco rit.*

Bariton Solo. und wallend rau-schen die Wo-gen ihr zu: Chor. Laß ab vom

breit cresc. molto *f*

Sehnen, laß ab vom Seh-nen! Es gibt hie - nie - den kein Ziel, das es stillt, es

gibt, gibt hie - nie - den kein Ziel, das es stillt. Dein Seh - nen ist Wahn! Zu

f Hörner. Vel.

GG

Viol. *3*

Viol. *3* *dolce*

legato sempre

Clar.

Alt Solo. Und

auf den Was - sern legt sich zur Ruh. Ein fried - li - ches

3 *3*

Fl. Clar. *p*

Viol. *3* *legato*

Rau - schen, ein Lau - schen der See - le und wal - lend rau - schen die Wo - gen ihr

sempre pp *poco rit* *dolce*

Bariton Solo.

zu: Chor. Laß ab vom Seh-nen, laß ab vom Sehnen! Es gibt hie-nie - den kein

breit cresc. molto f

Holzbl.

Ziel, das es stillt, es gibt, gibt hie - nie - den kein Ziel, das es stillt! Dein Seh-nen ist Wahn! Zu

f Hörner.

HH lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu

lei - den auf Er - den ist dir, ist dir be - schie - den, des ew' - gen Wer - deids, des ew' - gen

Wer - deids, des ew' - gen Wer - deids Un - ter - tan. **Tenor Solo.** Und

sehnst du das Leid? **Alt Solo.** Und sehnst du das Leid? **Chor.** Lern' furcht - los es tra - gen, lern'

furcht - los es tra - gen, dir ist die Tröster - in, dir ist die Trösterin, die Trä -

ne, die Trä - ne, die Trä - ne ver - lieh'n. Sie wird zum Tau, nach schwülen

HH

lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu lei - den auf Er - den, zu

lei - den auf Erden ist dir be - schie - den,

des ew' - gen Wer - de-leids, des ew' - gen

Wer - de-leids Un - ter - tan.

Tenor Solo. Und sehnst du das Leid?

Alt Solo.

Und

JJ

sehnst du das Leid?

Chor. Lern'

furcht - los es tra - gen, lern' furcht - los es

tra - gen, dir ist die Trösterin, dir ist die Trösterin,

die Trä - - -

KK

ne, die Trä - ne, die Trä - ne ver - lieh'n.

Sie wird zum Tau,

nach schwülen

Ta - - - gen, nach schwü - len Ta - - - gen wird herr-lich fruchtbar die Saat er - blüht, wird

herr - lich fruchtbar die Saat er - blüht; **Tenor Solo.** wird herr - lich fruchtbar die Saat er - blüht; **Alt Solo.** wird

herr - lich fruchtbar die Saat er - blüht.

Chor. Der Schmerz ist der Ur - quell, die Freu - de sein

LL
Kind, und Won - ne und We - he, und Won - ne und We - he, und Wonn'und

We - he ver - schwi - stert, ver - schwistert sind, und Won - ne, Wonn'und We - he ver - schwi - stert

Ta - - - gen,nach schwü-len Ta - gen wird herr-lich frucht-bar die Saat er - blühn,wird

Fl. Ob.
p Viol.

herr-lich frucht-bar die Saat er - blühn; **Tenor Solo.** wird herr-lich frucht-bar die Saat er - blühn, **Alt Solo.** wird

Fl

herr-lich frucht-bar die Saat er-blühn;

Fl. Viol.
cresc.

poco accel. *esfz*

Chor. Der Schmerz ist der Ur- quell, die Freu - de sein Kind, und

dim.

f

Blech Bl.

breit

Viol. Holzbl.

Br.

LL Won - ne und We - he, und Won - ne und We - he, und Wonn' und We - he ver -

schwellend

schwi - stert, ver - schwi-stert sind, und Won-ne, Wonn' und We - he ver - - schwi - stert

Fl. Ob. Clar.
dolciss.

dim.

sind. Chor. So

p marc. Horn.

ban-ne dein Ban-gen, so ban-ne dein Ban-gen, so wand-re ge-mach, so wand-re ge-

Fag. semplice

MM

mach, so ban-ne dein Ban-gen und wandre ge-mach! Es schwindet die Nacht und es jüngtsich der

p Fag. Vel.

Tag, bis mü-de dein Fuß, und ver-lo-ren der Pfad, und ver-lo-ren der Pfad!

p *sempre p*

Horn.

Fag. *Str. I. dolciss.*

NN

pp

sind. Str. I. Chor. So

p Fag. Hörner.

banne dein Ban-gen, so banne dein Bängen, so wandre ge - mach, - so wandre ge - mach, - so banne dein

Fl. Clar. *simplice*

MM

Bängen und wand-re ge-mach! Es schwindet die Nacht und es jünger sich der Tag, bis mü-de dein

Ob. *p* Fl. Clar.

Fuß, und ver - lo-ren der Pfad, und ver - lo - ren der Pfad!

Engl. Horn. *p* Ob.

Str. I. *dolciss.*

NN

Viol. *pp*

Engl. Horn.

Engl. Horn.

Horn. *p*

p Tuba.

00 Chor. Das Licht er - lisch, das Licht er - lisch,

Fag. *poco cresc.*

pp

p

das Licht er - lisch, das Licht er - lisch, das Licht er -

1 2 3 4 *p* *p*

lisch!

Clar. Fag. *cresc. poco a poco*

B. Clar.

Hörner. Pos. *f breit*

PP

Chor. Die Er -

dim. poco rit.

p

lö-sung, die Er - lö - sung, die Er - lö-sung, die Er - lö - sung, die Er - lö - sung, die Er -

cresc.

Horn.
p Horn.

Ob.
Viol. Ob.
poco cresc.
Engl. H.
p
Str. I.
pp

das Licht er - lischt,
p
Viol.
pp
p

Licht er - lischt, das Licht er - lischt, das Licht er - lischt!
p
1
Tromp.
Hörner.

Fl. Ob. Viol.
cresc.
f breit

PP
Chor. Die Er - lö - sung, die Er -
dim.
poco rit.
6 1
cresc.
Clar.
Secondo.

64 Die Viertel wie vorher die Halben.

lö - sung naht, die Er - lö - sung naht, die Er - lö - sung

legato sempre

naht, die Er - lö - sung naht, die Er - lö - sung, die Er - lö - sung, die Er -

legato sempre

lö - - - sung, die Er - lö - - - sung, Er -

p dolce Br. *legato*

lö - - sung, Er - - lö - - sung, die Er - lö - - sung

Vel. Br. Horn. *legato sempre*

naht, die Er - lö - - sung naht, die Er - lö - sung, Er -

lö - - sung, Er - lö - - sung, Er - lö - - sung,

Engl. H. *espress.* *f*

Die Viertel wie vorher die Halben.

65

lö - - - sung naht, die Er - lö - - - sung

Viol. 3 *legato sempre*

naht, die Er - lö - - - sung naht, die Er - lö - - - sung

Cl. Fl.

naht, die Er - lö - sung, die Er - lö - sung, die Er - lö - sung, die Er - lö - sung, *legato*

p

QQ Er - lö - - - sung, Er - lö - - - sung, die Er -

dolce p

Ob.

lö - - - sung naht, die Er - lö - - - sung naht, die Er -

Horn.

lö - - - sung, Er - lö - sung, Er - lö - sung, Er - lö - sung,

Fl. Clar. Viol. *f legato*

Engl. Horn. *f legato*

die Er - lö - - sung, die Er - lö - - sung, die Er - lö - - sung

meno *f* 3 *cresc.* breit *f*

ff Str. I. *sempre f* B. Clar. Fag. Pos.

Horn. Bässe. Fag. C. Fag. *dim.* *rit.* Horn. Engl. Horn. Tromp. 3

Engl. Horn. 3 *poco cresc.*

B. Clar. *p* Holzbl. *pp* *p*

p Str. I. *poco sf* *dim.* *p* *pp* Br. Harfe.

Juli 1893 — Aug. 94.

die Er-lö - sung die Er-lö - sung, die Er-lö - sung naht,

meno f *cresc.* *f* *breit* *ff* Tromp.

Tromp.₂ Br. *sempre f* Str. I. B. Clar. Fl. Viol. Viol. Ob. Clar. Engl. Horn.

dolce *dim.* *rit.* *p* Clar. Viol.

Clar. Viol. Solo. *poco cresc.* Clar.

religioso *p* Holzbl. *pp* *p* Str. I.

die Er-lö - sung naht.

poco sf *dim.* *p* Br. Fl. Viol. *pp* Viol. Harfe.

Juli 1893 — Aug. 94.

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2356	— Op. 105. 12 melodische Etuden (Etudes brillantes et mélodiques)	— 80		Inhalt: Alpenröslein — Vergissmelnicht — Veilchenstrauss — Auf blühender Flur — Lilie — Verschmachtende Blume		Trompete — Cornet à Pistons.		
2365	Colomer, B. M. Jugendfreuden (Récréations Enfantines). 12 leichte fortschreitende Stücke	1. 50	1541	— Op. 44. Maiglöckchen. 12 kleine Lieder ohne Worte. Neuausgabe von Eva van Dantzig	1. —	2362	Krüger, Albrecht. Instructives Trompeten-Album. Lieder, Choräle, Arien, nach Umfang und Schwierigkeit geordnet	1. —
	Inhalt: Präludium — Kleine Gavotte — Sprühregen — Cantabile — Alter Kram — Schwerer Kummer — Kinderwalzer — Alter Tanz — Die Verfolgung — Lied — Schelmstreich — Hochländerin		2370	Wandelt, Bruno. Op. 21. Jugend-Album. 12 leichte Vortragsstücke	1. 50	2376	— Duett-Album. 20 Duette aus beliebten Opern für 2 B-Trompeten in mittlerer Schwierigkeit	1. —
Faust-Album. Auswahl beliebter Tänze von Carl Faust.				Inhalt: Marsch der Landsknechte — Mazurka — Fröhlicher Reigen — Scherzino — Ländler — Hans ohne Sorgen — Walzer — Vöglein im Busch — Geschwindmarsch — Tyrolenne — Marsch der Wachtelmannchen — Jagdstück		2377	Schröder, Carl. Op. 50. Schule für Cornet à Pistons (für den Selbstunterricht)	1. 20
2379 a	— I. Blättlein im Winde. Walzer — Perlen im Wein. Rheinländer — La Zingana. Polka-Mazurka — Theresen-Walzer — Leben und Lieben. Walzer — Quatre Honneurs. Quadrille — Soldaten-Polka — Unter Kameraden. Marsch — Comme il faut. Polka	3. 50	2357	Zimmerman, J. Tonleiterübungen für Anfänger (Célèbres Gammes)	— 80	Lieder und Gesänge.		
Piano zu 4 Händen.			Piano zu 4 Händen.			2359 a	Cornelius, Peter. Op. 8. Welchnachtslieder. Für Sopran	— 60
2379 b	— II. Im Dämmerlicht. Walzer — Auf Flügeln der Nacht. Walzer — Voll Humor. Polka — Bluetten-Walzer — Märzveilchen. Polka-Mazurka — Dem Zecher beim Becher. Rheinländer — Entre nous. Quadrille — Hundert und Eins. Marsch — Der Fackelzug. Polonaise	2. —	2371	Brunner, C. T. Op. 31. 6 leichte Rondos über beliebte Operntheemen	1. —	2359 b	— Für Alt (Original-Ausgabe)	— 60
2379 c	— III. Aus des Hochwalds grünen Bergen. Walzer — Im Freundeskreise. Walzer — Wandern im Lenz. Walzer — Aus dem Böhmerwald. Polka-Mazurka — Moccoll. Quadrille — In wilder Hast. Galopp — Waldmeister. Polka — Trotzköpfchen. Polka — Rebenlaub. Rheinländer	2. —		Inhalt: Postillon von Longjumeau — Romeo und Julie — Don Juan — Barbier — Nachtlager — Anna Bolena		2360 a	— Brautlieder. Für Sopran	— 60
2379 d	— IV. Um Herz und Hand. Walzer — Ein Trompeter-Stückchen. Polka — Aus dem Reiche der Töne. Walzer — In Sammet und Seide. Polka-Mazurka — Leicht zu Fuss. Polka — Schützen-Marsch — Excurtionen. Walzer — Inter pocula. Rheinländer — Vis à vis. Quadrille	2. —	Violine solo.			2360 b	— Für Alt	— 60
2379 e	— V. Quellengeister. Walzer — Den Sorgen Trotz. Walzer — O holde, schöne Jugendzeit. Walzer — Reiner Wein. Rheinländer — Mit Fächer und Mantilla. Polka-Mazurka — Neigen im Reigen. Quadrille à la Cour — Die Wilderer. Galopp — Im Boudoir. Polka — Mylady. Polka	2. —	Violine und Piano.			2361	— Album. 22 ausgewählte Lieder für Mittelstimme — elegant gebunden	1. — 2. 50
			Ouverturen-Album. Auswahl beliebtester Ouverturen, arrangiert von Max Schultze.				Inhalt: 1. Unten. 2. Veilchen. 3. Wiegenlied. 4. Schmetterling. 5. Nachts. 6. Denkst Du an mich? 7. Trauer. 8. Angedenken. 9. Ein Ton. 10. An den Traum. 11. Treue. 12. Trost. 13. In Lust und Schmerzen, in Kampf und Ruh. 14. Komm, wir wandeln zusammen im Mondschein. 15. Möcht im Walde mit dir gehn. 16. Botschaft. 17. Schlummerndes Kind. 18. Auf eine Unbekannte. 19. Ode. 20. Zum Ossa sprach der Pelion. 21. Auftrag. 22. Preciosens Sprüchlein	
			2372 a — I. (Don Juan. Zauberflöte. Figaro. Egmont. Freischütz. Jubel-Ouverture)			2424 b	Loewe-Album. Ausgabe für tiefe Stimme (Bass oder Alt). Band 2. 27 Lieder und Balladen — elegant gebunden	2. — 3. 20
			2372 b — II. (Zigeunerin. Maritana. Felsenmühle. Norma. Calif. Barbier)			2378	Werner, Theodor. 6 Heitere Lieder	1. 20
			2372 c — III. (Oberon. Rosamunde. Ruy Blas. Diebische Elster)				Inhalt: Warte und sei still — Das Brünnelein — Nun flatter wieder durch die Luft — Unterm Fliederbaum in der Johannisnacht — Erntelied für Annelise — Garbenbinden	
			2372 d — IV. (Fra Diavolo. Postillon. Lustige Weiber. Nachtlager. Weisse Dame)			Männerchöre.		
			2372 e — V. (Tell. Hugenotten. Zampa. Si j'étais Roi. Stumme)			2349	Männerchor-Album. 65 Gesänge, herausgegeben von Edm. Parlow.	— 80
						2349 a	— — — — — Partitur Stimmen à — 50	

No.	Clavierschulen.	M. Pf.
2083	Beyer. Op. 101. Vorschule für Kinder im zartesten Alter. Mit deutsch - englisch - spanischem Text	1. 50
2084 a	— dito mit deutsch - russisch - französischem Text	1. 50
2084 b	— dito mit böhmisch - polnisch - portugiesischem Text	1. 50
1164	Cramer. Pianoorteschnle	1. 20
1780	Czerny. Op. 599. Erster Wiener Lehrmeister (Cl. Schultze) in 2 Heften	1. —
1799-1800	— — — — —	— 50
2240	A. Eccarius-Sieber. Meisterschafts-System zur Aneignung solider Klaviertechnik. Die Schulung der Hand, die Aus- bildung des Taktgefühls für künstlerische Ausübung des Klavierspiels durch schnellfördernde, rhythmisierte, den Forderungen der modernen Technik angepasste Übungen in allen Tonarten.) Deutsch - englisch - französischer Text	2. —
534-43	Köhler, Louis. Op. 249. Praktischer Lehrgang des Clavier- spiels. (Deutsch-englisch-französischer Text.) 10 Bände à	1. 50
Weitest verbreitetes Studienwerk des berühmten Päd- agogen, vollständig lückenlos fortschreitend. Die Schule bringt in wohlüberdachtem Wechsel Mechanisches (reine Fingerübungen und kleine Etuden) und Unterhaltendes (Märsche, Volks-, Opern-, Tanzmelodien etc.), Instruktives und Ideales und bildet zugleich eine vortreffliche Anthologie unserer Classiker. Köhlers Prakti- scher Lehrgang ist in Gebrauch an nachstehenden Lehrerbildungs- und Präparanden-Anstalten Deutschlands: Alzey, Aurich, Barby, Bensheim, Büren, Colmar, Dillenburg, Friedberg, I. H. Graudenz, Halberstadt, Königsberg i. N., Landeck, Löbau i. W., Osterode i. O., Rosenberg, Rütten, Schlüchtern, Schwetz, Speyer, Straubing, Verden, Warendorf, Weimar, Werl, ferner an zahlreichen der- artigen Anstalten in Oesterreich-Ungarn, Holland, Belgien, Eng- land, Vereinigte Staaten von Nord-Amerika etc.		
	Leitfaden dazu von Herm. Bender	— 50
568	Köhler, Louis. Kleine theoretisch-praktische Clavierschule Inhalt: Allgemeine Musiklehre und leichte Übungsstücke, als Einleitung zu vorstehendem Praktischen Lehrgang.	— 50
533	Schulz, F. A. Populäre Clavierschule	3. —
572-74	Wohlfaht, Rob. Op. 90. Erster Clavier-Unterricht. (Deutsch - englisch - französischer Text.) 3 Bände	à 1. —

Classiker für die Jugend.

Sehr leichte Bearbeitungen berühmter Werke von W. Lenz.

Zweihändig. 10 Bände à Mk. 1. 20.

1257 Bd. 1. Bach.	1260 Bd. 4. Haydn.	1263 Bd. 7. Weber.
1258 Bd. 2. Beethoven.	1261 Bd. 5. Mozart.	1277 Bd. 9. Mendelssohn.
1259 Bd. 3. Händel.	1262 Bd. 6. Schubert.	1699 Bd. 10. Schumann.
1264 Bd. 8. Chopin, Dussek, Field, Hummel, Steibelt etc.		

Vorstehende Bände enthalten je 30 der beliebtesten Composi-
tionen classischer Componisten in sehr leichter Spielart und ohne
Octavenspannung. Von sämtlichen Classikern und Romantikern
wird hier in bequemer Arrangement das Schönste aus verschie-
denen Werken geboten; dabei haben die meisten Stücke den
Vorzug, kurz zu sein, so dass Kinder immer bald zu einem andern
übergehen können.

Ebenso wie die Arrangements zu 2 Händen eignen sich auch
die Ausgaben zu 4 Händen, für Violine und Piano resp. Flöte und
Piano, enthaltend je 20 Stücke, ganz besonders zum Vortrage
im häuslichen Kreise. Die Arrangements sind ganz dazu ange-
eignet, Lust und Liebe zur Musik zu wecken und zu fördern.

Vierhändig. 6 Bände à Mk. 1. 50.

1265 Bd. 1. Beethoven.	1266 Bd. 2. Mozart.	1700 Bd. 6. Schumann.
1337 Bd. 3. Bach, Händel, Haydn.	1338 Bd. 4. Schubert, Weber, Mendelssohn.	
1339 Bd. 5. Chopin, Field, Hummel, Rameau, Steibelt etc.		

Violine und Piano. 10 Bände à Mk. 1. 50.

1267 Bd. 1. Bach.	1270 Bd. 4. Haydn.	1273 Bd. 7. Weber.
1268 Bd. 2. Beethoven.	1271 Bd. 5. Mozart.	1278 Bd. 9. Mendelssohn.
1269 Bd. 3. Händel.	1272 Bd. 6. Schubert.	1721 Bd. 10. Schumann.
1274 Bd. 8. Chopin, Dussek, Hummel, Kuhlau, Steibelt etc.		

Flöte und Piano. 10 Bände à Mk. 1. 50.

1323 Bd. 1. Bach.	1326 Bd. 4. Haydn.	1329 Bd. 7. Weber.
1324 Bd. 2. Beethoven.	1327 Bd. 5. Mozart.	1331 Bd. 9. Mendelssohn.
1325 Bd. 3. Händel.	1328 Bd. 6. Schubert.	1722 Bd. 10. Schumann.
1330 Bd. 8. Chopin, Dussek, Hummel, Kuhlau, Steibelt etc.		

Litolff's Akademische Ausgabe der Pianoforte-Classiker.

Kritisch revidirt und für das Studium bezeichnet von

Heinrich Germer, Conrad Kühner, Willy Rehberg, Clemens Schultze.

Diese neue Einzelausgabe classischer Clavierwerke nimmt besonders Rücksicht auf die Erfordernisse des Unterrichts.
Sie enthält den correcten Notentext der Werke mit **genauen Angaben über Spielweisen und Phrasierung**, sowie
Angaben über Ausführung der vorkommenden Verzierungen und einen wirklich praktischen Fingersatz.

JOH. SEB. BACH.		
9001.	12 Petits Préludes ou Exercices pour les Commencants	— 60
9002.	6 Petits Préludes pour les Commenc.	— 40
L. van BEETHOVEN.		
Sonaten.		
9003.	Sonate in F moll. Op. 2 No. 1	— 90
9004.	Sonate in C dur. Op. 2 No. 3	1. 20
9005.	Sonate in C moll. Op. 10 No. 1	— 75
9006.	Sonate in C moll. Op. 13	1. —
9007.	Sonate in E dur. Op. 14 No. 1	— 75
9008.	Sonate in G dur. Op. 14 No. 2	— 90
9009.	Sonate in As dur. Op. 26	1. —
9010.	Sonate in Es dur. Op. 27 No. 1	— 90
9011.	Sonate in Cis moll. Op. 27 No. 2	— 90
9012.	Sonate in G moll. Op. 49 No. 1	— 50
9013.	Sonate in G dur. Op. 49 No. 2	— 50
9014.	Sonate in G dur. Op. 79	— 75
Compositionen, Variationen.		
9015.	7 Bagatellen. Op. 33	— 75
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9018.	6 Variationen über „Nel cor più“	— 40
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FR. CHOPIN.		
9021.	Nocturne in Es dur. Op. 9 No. 2	— 20
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M. CLEMENTI.		
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9025.	Sonate und Toccata in B. Op. 47 No. 2	— 75
J. L. DUSSEK.		
9026.	Sonate in B dur. Op. 9 No. 1	— 60
9027.	Sonate in B dur. Op. 23	— 60
9028.	La Matinée. Rondo	— 40
9029.	La Consolation. Op. 62	— 50
9030.	Les Adieux. Rondo	— 40
J. HAYDN.		
9031.	Sonate in C dur.	— 50
9032.	Sonate in Es dur.	— 60
9033.	Sonate in D dur.	— 60
9034.	Sonate in D dur.	— 50
9035.	Sonate in G dur.	— 50
9036.	Andante con Variazioni in F moll.	— 50
J. N. HUMMEL.		
9037.	Rondo in Es dur. Op. 11	— 50
9038.	La bella Capricciosa. Polonaise. Op. 55	— 75
9039.	La Galante. Rondo. Op. 120	— 50

F. MENDELSSOHN.		
9040.	Rondo capriccioso. Op. 14	— 50
9041.	3 Fantasien. Op. 16	— 60
9042.	6 Kinderstücke. Op. 72	— 50
9043.	Frühlingslied (Lied ohne Worte No. 30)	— 30
9044.	Spinnlied (Lied ohne Worte No. 34)	— 30
W. A. MOZART.		
9045.	Fantasie und Sonate in C moll. Op. 11	— 90
9046.	Sonate in A dur.	— 60
9047.	Sonate in C dur. Op. 112	— 50
9048.	Sonate in G dur.	— 50
9049.	Sonate in F dur. Op. 61	— 60
9050.	Sonate in F dur.	— 40
FR. SCHUBERT.		
9051.	Impromptu in As dur. Op. 90 No. 4	— 40
9052.	Impromptu in As dur. Op. 142 No. 2	— 20
9053.	6 Moments musicaux Op. 94	— 60
9054.	2 Scherzi	— 30
C. M. von WEBER.		
9055.	Rondo brillant in Es dur. Op. 62	— 50
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9057.	Polacca brillante in E dur. Op. 72	— 50
9058.	Perpetuum mobile aus Sonate Op. 24	— 50

Ouverturen in Einzel-Ausgabe.

Zweihändig à 30 Pfg. — Vierhändig à 50 Pfg. (mit * à 60 Pfg.). — Violine & Piano (mit † bezeichnet) à 50 Pfg.

Adam. * La Reine d'un Jour. — † Le Roi d'Yvetot. † Postillon von Lonjumeau. — † Si j'étais Roi.	
Auber. * Eherne Pferd. — * Feensee. — † Fra Diavolo. Gustav oder der Maskenball. — * Krondiamanten. Maurer und Schlosser (Le Maçon). * Schwarzer Domino. — † Stumme von Portici. Teufels Antheil.	
Balfe. † Zigeunerin (La Bohémienne).	
Beethoven. † Coriolan. — † Egmont. — † Fidelio. König Stephan. — † Leonore No. 1. Leonore No. 2 — * Leonore No. 3. — Namensfeier. † Prometheus. — † Ruinen von Athen. Weihe des Hauses (L'Inauguration).	
Bellini. † Nachtwandlerin (Sonnambula). † Norma. — † Pirat. — † Puritaner. † Romeo und Julie. — † Unbekannte (Straniera).	
Boieldieu. † Calif von Bagdad. — † Johann von Paris. † Weisses Dame (La Dame blanche).	
Cherubini. Lodolska. — Wasserträger.	
Cimarosa. Heilmliche Ehe (Le Mariage secret).	
Conradi. Berlin, wie es weint und lacht.	
Donizetti. Anna Bolena. — † Belisario. — Fausta. Favoritin. — Gemma di Vergi. † Liebestrank (L'Elisir d'Amore). † Linda di Chamounix. — † Lucrezia Borgia. † Lucia di Lammermoor. — † Regimentstochter.	
Gluck. Alceste. — Armide. — † Iphigenie in Aulis. Iphigenie in Tauris. — Orpheus.	

Halévy. * Jüdin. — * Musketiere der Königin. * Thal von Andorra.	
Hérold. † Zampa.	
Kalliwoda. * Ouverture in F. Op. 44.	
Kreutzer. † Nachtlager (Une Nuit à Grenade).	
Leutner. * Fest-Ouverture.	
Lindpaintner. * Faust. — * Vampyr.	
Lortzing. † Czaar und Zimmermann. † Undine. — † Waffenschmied. — * Wildschütz.	
Maillart. Glöckchen des Eremiten (Les Dra- gons de Villard).	
Marschner. * Hans Heiling. — * Vampyr. — * Tempel und Jüdin.	
Méhul. * Die beiden Blinden (Les Aveugles de Tolède). — † Joseph. — † Jagd Heinrich IV.	
Mendelssohn. * Athalia. * Hebriden (La Grotte de Fingal). * Heimkehr aus der Fremde. * Hochzeit des Camacho. * Meeresstille und glückliche Fahrt. * Ouverture für Harmoniemusik. * Paulus. — † Ruy Blas. — † Schöne Melusine. * Sommernachtstraum. * Trompeten-Ouverture.	
Meyerbeer. Afrikanerin. * Hugonotten. * Nordstern. * Robert der Teufel.	

Mozart. † Così fan tutte. — † Don Juan. † Entführung (L'Enlèvement). † Figaro. — † Idomeneo. † Schauspiel Director (L'Impresario). † Titus. — † Zauberflöte.	
Niccolai. † Lustige Weiber von Windsor.	
Paër. * Sargino. — * Sophonisbe.	
Reissiger. † Yelva. — † Felsenmühle.	
Rossini. † Barbier von Sevilla. Belagerung von Korinth. † Diebische Elster (La Gazza ladra). Elisabeth. — † Italienerin in Algier. † Othello. — † Semiramis. † Tancred. — † Wilhelm Tell.	
Schmidt. Militair-Befehl.	
Schubert. * Alfonso und Estrella. * Fierrabras. — † Rosamunde.	
Schumann. * Genoveva. * Julius Cäsar. — * Manfred.	
Spohr. * Berggeist. — * Faust. — † Jessonda.	
Spontini. * Ferdinand Cortez. * Olympia. — † Vestalin.	
Wallace. † Maritana.	
Weber. Abu Hassan. — † Euryanthe. † Freischütz. — † Jubel-Ouverture. † Oberon. — † Peter Schmolli. † Preciosa. — † Rübezahl. Sylvana. — Turandot.	



COMPOSITIONEN VON PAUL KUCZYNSKI

No.	Piano solo.	Preis
2403	Sämtliche Stücke zu 2 Händen	3. —
Inhalt: Fünf Lyrische Blätter — Zwei Kinderstücke — Romanze — Sonate — Carnevals-Walzer — Ein Phantasiestück — Humoreske — Variationen über ein Original-Thema — Pantomimischer Tanz aus der Oper Margrita — Ein Nachklang — Intermezzo.		
	Piano à 4 mains.	
2404	Variationen, Fuge und Ländler	1. 50
2405	Die Fahrt zum Licht. Eine symphonische Dichtung für grosses Orchester und Chorgesang. Für Pianoforte zu 4 Händen, bearbeitet von <i>H. Franke</i>	1. 50
	Lieder und Gesänge.	
2406	Sämtliche Lieder und Gesänge für eine Singstimme und Pianofortebegleitung	2. —
Inhalt: Wie liegt im Mondenlichte begraben nun die Welt — So hat noch niemand mit mir getan! — Grüss Gott, du lieber Frühlingswind — Ich bin mit meiner Liebe vor Gott gestanden — Sinnend an des Meeres Welle, das den Liebsten trennt — Die Nacht ist feucht und duftig, der Wind pocht an — Fein Röslein, ich beschlage dich — Im wunderschönen Monat Mai, wo alle Knospen sprangen — Und wüsstest's die Blumen, die kleinen, wie tief verwundet — wenn ich in deine Augen seh', so schwindet all mein Leid — Du bist wie eine Blume, so hold und schön und rein — Aus meinen grossen Schmerzen mach' ich die kleinen Lieder — Sie liebten sich beide, doch keines wollt' es dem andern gestehn — Ich wollte, meine Schmerzen ergössen sich — Mädchen mit dem roten Mündchen, mit den Auglein süss — Wo ich bin, mich rings umdunkelt Finsternis — Mit schwarzen Segeln segelt mein Schiff — Ich halte ihr die Augen zu und küsst' sie auf den Mund — Es war ein alter König, sein Herz war schwer — Das ist ein Brausen und Heulen — Ueber die Berge steigt schon die Sonne — Grüss Gott, mein Herz voll Herrlichkeit — Du reizendes Weib, dessen Augen so schwarz — Wohlauf, die Luft geht frisch und rein! — Bist du bei mir, geh' ich mit Freuden — Gib dich zufrieden und sei stille — Lied des Spielmanns Reimar: Du armes Kind, du siechst dahin! — Gesang der Margrita: Still steht mein Herz! — Gesang des Turmwächters: Wehlich glühend erdämmert's von fern — Ganymed: Auf schweigendem Bergesgipfel der Knabe des Tales ruht — Gesang an die Ruhe: Wehe, wehe, ach, wehe!		
	Chorwerke.	
2407	Die Fahrt zum Licht. Eine symphonische Dichtung für Soli, Chor und Orchester. Klavierauszug von <i>H. Franke</i>	1. —
2407a	Chorstimmen, die Soli mit enthaltend	à —. 30
2408	Ein Neujahrsgesang. Für gemischten Chor, Alt- und Tenor-Solo und Orchesterbegleitung. Klavierauszug	—. 60
2408a	Chor- und Solostimmen	à —. 20
2409	Des Rodensteiners Ritt zum Mond. Für Tenor- Solo, Männerchor und Orchester. Klavierauszug	—. 60
2409a	Chorstimmen	à —. 20
2410	Aus der Bergpredigt. Für Bariton-Solo und ge- mischten Chor mit Orchesterbegleitung. Klavierauszug	—. 60
2410a	Chorstimmen	à —. 20
2411	Die Geschenke der Genien. Eine Dichtung für Frauen- chor und eine Frauen-Solostimme mit Orchester. Klavierauszug	1. —
2411a	Chorstimmen	à —. 30
2412	Psalm 130. Für gemischten Chor, Sopran-Solo und Orchester. Klavierauszug	1. —
2412a	Chorstimmen, Sopran-Solo mit enthaltend	à —. 20